

ATLANTA SYMPHONY ORCHESTRA

Donald Runnicles, Principal Guest Conductor

featuring

Christina Smith, flute

Elisabeth Remy Johnson, harp





Friday, October 9, 2015 at 8:00 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Twentieth Concert of the 2015-16 Concert Season

FRANZ SCHUBERT (1797-1828)

Six German Dances, D. 820 (1824) (orch. Anton Webern)

WOLFGANG AMADEUS MOZART (1756-1791)

Concerto for Flute, Harp and Orchestra in C Major, K.299 [297c] (1778)

I. *Allegro*

II. *Andantino*

III. *Rondo. Allegro*

Christina Smith, flute

Elisabeth Remy Johnson, harp

Intermission

CLAUDE DEBUSSY (1862-1918)

Prélude à “L’après-midi d’un faune” (1894)

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 8 in F Major, opus 93 (1812)

I. *Allegro vivace e con brio*

II. *Allegretto scherzando*

III. *Tempo di Menuetto*

IV. *Allegro vivace*

program notes

***Six German Dances*, D.820 (1824) (orch. Anton Webern)**

Franz Schubert was born in Vienna, Austria, on January 31, 1797, and died there on November 19, 1828. Anton Webern was born in Vienna on December 3, 1883, and died in Mittersill, Austria, on September 15, 1945. The Webern orchestration of the *Six German Dances* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns and strings. Approximate performance time is nine minutes.

In 1824, Franz Schubert composed a series of six German Dances for solo piano. The work remained unpublished during Schubert's tragically brief life. In 1931, Universal Edition offered the first publication of Schubert's *Six German Dances*, D.820. Universal was also Anton Webern's publisher, and it commissioned him to create an orchestral version of Schubert's original piano composition.

Webern completed the orchestration between May 19 and June 17, 1931. As Webern confided to his mentor, Arnold Schoenberg: "But I have to confess that I had to give it much thought until I believed I had found the right way." Webern scored the work for an ensemble typical of Schubert's time, and in a manner that complements the lyrical charm of his great predecessor.

***Concerto for Flute, Harp and Orchestra in C Major*, K.299 [297c] (1778)**

Wolfgang Amadeus Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna, Austria, on December 5, 1791. In addition to the solo flute and harp, the *Concerto in C Major* is scored for two oboes, bassoon, two horns, and strings. Approximate performance time is thirty minutes.

In September of 1777, Mozart began an 18-month journey to Munich, Augsburg, Mannheim, and Paris. Mozart hoped his travels would lead to new opportunities, allowing him to leave his native city of Salzburg. But when Mozart returned to Salzburg in January of 1779, he had failed to secure new employment.

In April of 1778 while in Paris, Mozart composed his *Concerto for Flute and Harp in C Major*. Mozart wrote the work for Adrien-Louis Bonnières de Souastre, Comte de Guines, and his daughter. The Comte de Guines, the former French envoy to England, was an accomplished flutist. His daughter was Mozart's composition pupil, and a fine harpist. In a May 14, 1778 letter, Mozart informed his father, Leopold:

I think I told you in my last letter that the (Comte) de Guines, whose daughter is my pupil in composition, plays the flute extremely well, and that she plays the harp magnifique. She has a great deal of talent and even genius, and in particular has a marvelous memory, so that she can play all her pieces, actually about two hundred, by heart.

The Concerto is in three movements. The ensemble's sprightly fanfare launches the initial exposition of the first movement's (*Allegro*) principal themes. The soloists then enter with a more elaborate restatement of the exposition, often in the character of an intimate dialogue. The slow-tempo second movement (*Andantino*) is scored for solo flute and harp, with strings. The graceful central theme, introduced by the violins, reappears throughout, alternating with episodes that maintain the lyrical repose of the opening measures. The *Rondo* finale (*Allegro*) is based upon the lively theme presented at the outset by the first violins. After a final cadenza for the soloists, the Concerto ends with the orchestra's forte exclamation.

***Prélude à "L'après-midi d'un faune"* (1894)**

Claude Debussy was born in St. Germain-en-Laye, France, on August 22, 1862, and died in Paris, France, on March 25, 1918. The first performance of *Prélude à "L'après-midi d'un faune"* took place in Paris at the Salle d'Harcourt on December 22, 1894, with Gustave Doret conducting the Société Nationale de Musique. *Prélude à "L'après-midi d'un faune"* is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, crotales (antique cymbals), two harps and strings. Approximate performance time is ten minutes.

Claude Debussy's most famous orchestral work was inspired by Stéphane Mallarmé's poem, the genesis of which dates as far back as 1865. *L'après-midi d'un faune* relates the tale of a faun's erotic (and unrequited) fascination with a pair of nymphs.

Debussy described his *Prelude to "The Afternoon of a Faun"* as "a very free interpretation of Mallarmé's poem. It has no pretensions of presenting a synthesis of the poem. It is rather a series of scenes against which the desires and dreams of the Faun are seen to stir in the afternoon heat."

In an October 10, 1896 letter to music critic Henri Gauthier-Villars, Debussy observed:

More precisely, the work conveys the general impression of the poem... it follows the ascendant movement of the poem and illustrates the scene

marvelously described in the text. The close is a prolongation of the last line: "Couple adieu! Je vais voir l'ombre que tu deviens." ("Farewell, couple! I go to see the shadow that you become.")

Symphony No. 8 in F Major, opus 93 (1812)

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. The first performance of the Eighth Symphony took place at the Redoutensaal in Vienna on February 27, 1814. The Eighth Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. Approximate performance time is twenty-eight minutes.

Beethoven began work on both his Seventh and Eighth Symphonies in 1811. After finishing the Seventh Symphony in June of 1812, Beethoven turned his full attention to the Eighth, completing that score on October 12. The premiere of the Eighth Symphony took place as part of a February 27, 1814 concert at the Redoutensaal in Vienna. The program also contained the Seventh Symphony - which had received its premiere the previous December 13 - and the (then) wildly popular *Wellington's Victory*.

Beethoven's Eighth is the Symphony that most emphatically reflects the composer's humorous side. The Eighth also bears a kinship with another comic jewel - Giuseppe Verdi's final opera, *Falstaff* (1893). In both works, the composers - at the height of their maturity and powers - employ techniques previously used for the composition of "serious" music to fashion masterpieces overflowing with playful humor. And, if the Eighth Symphony presages the future, it also pays tribute to the past. The work's high spirits and economy of expression recall the greatest symphonic humorist of them all - Beethoven's teacher, Franz Joseph Haydn.

Musical Analysis

I. Allegro vivace e con brio

The orchestra immediately plunges into the boisterous opening theme. The strings, to puckish bassoon accompaniment, introduce a more subdued melody. Soon the energy of the opening bars returns and the exposition concludes with a flourish. The terse development builds to an extraordinary level of tension, finally released with the triumphant recapitulation of the opening theme. The extended coda proceeds to yet another climax. After a

brief pause, there is a final outburst and a *diminuendo*, capped by a *pianissimo* wisp of the opening theme.

II. *Allegretto scherzando*

This lighthearted *Allegretto* replaces the traditional slow movement. The first violins, to the accompaniment of repeated *staccato* wind chords, sing a playful melody. The humor of this movement is reinforced by sharply contrasting dynamics and orchestral sonorities, especially in the frantic closing measures.

III. *Tempo di Menuetto*

This is the only minuet among Beethoven's Symphonies (the First Symphony's third movement is called a "Minuet," but is in reality the first of the composer's many symphonic Scherzos). After a brief introduction, the strings play the graceful principal theme that contrasts with some brusque orchestral interjections. The horns (to playful triplet cello accompaniment) introduce a lovely interlude that serves as minuet's trio section. The movement closes with a reprise of the minuet.

IV. *Allegro vivace*

The finale begins with a device familiar from many Haydn symphonies. The strings play a scurrying, *pianissimo* figure that suddenly - without warning - explodes with tremendous force. The first violins introduce the contrasting, lyrical second theme. The finale, a combination of sonata and rondo forms, is a beehive of activity from start to finish. The Symphony concludes with an extended and decidedly emphatic series of chords.

Notes on the Program by Ken Meltzer
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atlanta symphony orchestra

Robert Spano
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*The Robert Reid Topping Chair **

Donald Runnicles
Principal Guest Conductor
*The Neil and Sue Williams Chair **

Michael Krajewski
Principal Pops Conductor

Joseph Young
Assistant Conductor;
Music Director of the Atlanta
Symphony Youth Orchestra
*The Zeist Foundation Chair**

Norman Mackenzie
Director of Choruses
The Frannie and
Bill Graves Chair

FIRST VIOLIN

David Coucheron
Concertmaster
The Mr. and Mrs. Howard R. Peevy
*Chair**
The Mabel Dorn Reeder Honorary
*Chair**

Associate Concertmaster - Vacant
*The Charles McKenzie Taylor Chair**

Justin Bruns
Assistant/Acting Associate
Concertmaster

Jun-Ching Lin
Assistant Concertmaster

Anastasia Agapova
Carolyn Toll Hancock
John Meisner
Christopher Pulgram
Carol Ramirez
Juan Ramirez
Olga Shpitko

Denise Berginson Smith
Kenn Wagner
Lisa Wiedman Yancich

SECTION VIOLIN ‡

Judith Cox
Raymond Leung
Sanford Salzinger

SECOND VIOLIN

Principal - Vacant
The Atlanta Symphony Associates
*Chair**

Sou-Chun Su
Associate/Acting Principal
*The Frances Cheney Boggs Chair**

Jay Christy
Assistant/Acting Associate Principal

Noriko Konno Clift
Acting Assistant Principal

Sharon Berenson
David Braitberg
David Dillard
Eleanor Kosek
Ruth Ann Little
Thomas O'Donnell
Ronda Respass
Frank Walton

VIOLA

Reid Harris
Principal
The Edus H. and Harriet H. Warren
*Chair**

Paul Murphy
Associate Principal
The Mary and Lawrence Gellerstedt
*Chair **

Catherine Lynn
Assistant Principal

Marian Kent
Yang-Yoon Kim
Yiyin Li
Lachlan McBane
Jessica Oudin
Sarah Park (regularly engaged)

CELLO

Christopher Rex
Principal
*The Miriam and John Conant Chair**

Daniel Laufer
Associate Principal
*The Livingston Foundation Chair**

Karen Freer
Assistant Principal

Dona Vellek
Assistant Principal Emeritus

Joel Dallow
Larry LeMaster
Brad Ritchie
Paul Warner

BASS

Colin Corner*
The Marcia and John Donnell Chair

Gloria Jones
Associate Principal
*Lucy R. and Gary Lee Jr.**

Jane Little
Assistant Principal Emeritus

Michael Kenady
Michael Kurth
Joseph McFadden

FLUTE

Christina Smith
Principal
*The Jill Hertz Chair**

Robert Cronin
Associate Principal

C. Todd Skitch
Carl David Hall

PICCOLO

Carl David Hall

OBOE

Elizabeth Koch Tiscione
Principal
*The George M. and Corrie Hoyt Brown Chair**

Yvonne Powers Peterson
Associate Principal

Samuel Nemec
Emily Brebach

ENGLISH HORN

Emily Brebach

CLARINET

Laura Ardan
Principal
*The Robert Shaw Chair**

Ted Gurch
Associate Principal

Alcides Rodriguez

E-FLAT CLARINET

Ted Gurch

BASS CLARINET

Alcides Rodriguez

BASSOON

Principal Bassoon - TBD
Principal

Elizabeth Burkhardt
Associate Principal

Laura Najarian
Juan de Gomar

CONTRA-BASSOON

Juan de Gomar

HORN

Brice Andrus
Principal

Susan Welty
Associate Principal

Ernesto Tovar Torres
Second Horn

Jaclyn Rainey •
Bruce Kenney

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The Madeline and Howell Adams
*Chair**

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Acting Associate Principal/Second

Michael Myers

TROMBONE

Principal Vacant

Nathan Zgonc
Acting Principal

Joshua Bynum
Brian Hecht

BASS TROMBONE

Brian Hecht

TUBA

Michael Moore
Principal

TIMPANI

Mark Yancich
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*The Walter H. Bunzl Chair**

William Wilder
Assistant Principal

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Thomas Sherwood**
Principal

Charles Settle
Acting Principal
The Julie and Arthur Montgomery
*Chair**

William Wilder
Assistant Principal
*The William A. Schwartz Chair**

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Elisabeth Remy Johnson
Principal
The Sally and Carl Gable Chair

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*Jessie Hodgson Memorial Chair**

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‡ rotate between sections

* Chair named in perpetuity

** Leave of absence

† Regularly engaged musician

• New this season

Players in string sections are listed
alphabetically

biographies



Donald Runnicles, Principal Guest Conductor

Endowed Neil and Sue Williams Chair

Donald Runnicles is concurrently the General Music Director of the Deutsche Oper Berlin (DOB), Chief Conductor of BBC Scottish Symphony Orchestra (BBC SSO) and Music Director of the Grand Teton Music Festival in Jackson, WY (GTMF). Mr. Runnicles is also Principal Guest Conductor of the Atlanta Symphony Orchestra (ASO). He has cultivated close, enduring and extensive relationships with several of the most significant opera companies and orchestras, and is especially celebrated for his interpretations of Romantic and post-Romantic symphonic and opera repertoire which are core to his musical identity.

Mr. Runnicles' 2009 appointment to the DOB joined one of today's leading Wagnerians with a premiere German repertoire opera company embracing a grand, century-long Wagnerian history. As its General Music Director, Mr. Runnicles has primary responsibility for the musical forces of this historic company which produces each season an average of twenty-five productions and more than two hundred performances. In the 2014-15 season, Mr. Runnicles led new productions of Shostakovich's *Lady Macbeth of Mtsensk* and Berlioz's *Roméo et Juliette*, along with eight revival titles as well as symphonic concerts. In August 2014, the

DOB made its debut at the BBC Proms under Mo. Runnicles' direction with a concert version of Strauss's *Salome*. He also returns to the San Francisco Opera to lead a new production of Berlioz's *Les Troyens*, and guest conducts with the Berlin Philharmonic, London Symphony Orchestra, Tonhalle-Orchestre Zürich and Sydney Symphony Orchestra.

Born and raised in Edinburgh, Mr. Runnicles literally returned home to take up post as Chief Conductor of the BBC Scottish Symphony Orchestra in September, 2009. He conducts five of the BBC SSO's main series programs in the orchestra's Glasgow home, City Halls Concert Hall, and leads concerts throughout Scotland and northern England. Each summer, he also conducts two programs at the London Proms and the Edinburgh International Festival. Through its BBC Radio 3 broadcasts, commercially released recordings on the Hyperion label and acclaimed concerts at home and on tour, the BBC SSO/Runnicles has become one of the best known and most successful orchestra/conductor partnerships in the United Kingdom.

His Atlanta Symphony association began with a 1999 guest engagement and quickly matured into an abiding musical relationship of ever-increasing depth and accomplishment. The ASO named him Principal Guest Conductor in 2001 at the same time as the appointment of current ASO Music Director, Robert Spano. Together they have shaped an era for the ASO defined by a rare symbiotic partnership and musical growth that the ASO has not seen since the time of Robert Shaw. He spends three weeks each season in Atlanta, and after over a dozen years making music together, has explored all corners of symphonic and choral repertory.

Mr. Runnicles has been Music Director since 2005 of the Grand Teton Music Festival, which draws its musicians from many of North America's top orchestras who come to play, listen to and enjoy classical symphonic and chamber music amidst the natural beauty of the Grand Tetons in Jackson Hole, WY. He leads four of the festival's seven orchestra weeks, and directs and participates as pianist in the many chamber concerts, recitals and other activities the festival offers to its local public and visitors who flock to Jackson and nearby Yellowstone Park in the summer.

Beyond his annual commitments, Mr. Runnicles is active in symphonic repertoire and guest conducts some of the world's finest symphony orchestras. Though fully engaged with four titled positions, he finds time to maintain regular guest relationships with the Berlin Philharmonic, London Symphony Orchestra and Philadelphia Orchestra, with whom he took on their 40th anniversary tour to China in June 2013.

For 17 seasons Mr. Runnicles was Music Director of the San Francisco Opera (1992-2008), having unexpectedly won the job after conducting two Wagner

Ring cycles due to the withdrawal of a conducting colleague in 1990. During his long tenure, he led more than sixty productions which included company, national, and indeed international highlights, such as the world premieres of John Adams's *Dr. Atomic* and Conrad Sousa's *Les Liaisons dangereuses*, as well as the U.S. premieres of Olivier Messiaen's *Saint François d'Assise* and Aribert Reimann's *Lear*. Mr. Runnicles and the SFO made several commercial CD and DVD recordings and were seen often on national and international television. At the close of his tenure, he was awarded the San Francisco Opera Medal, the company's highest honor, previously given to luminaries such as Leontyne Price, Marilyn Horne, Plácido Domingo and Sir Charles Mackerras. Mr. Runnicles last returned to the SFO in June 2011, to lead Francesca Zambello's new production of *Der Ring des Nibelungen*, returning to the work and circumstance which launched his relationship to the company two decades earlier.

Mr. Runnicles was born in Edinburgh and was educated there and at Cambridge. Following a season with the London Opera Centre, he began his career in Mannheim, Germany, as a répétiteur and spent summers assisting in Bayreuth to further immerse his Wagnerian disposition. He spent those early years guest conducting throughout the German repertory theaters and orchestras. In 1988, he made his North American debut conducting Berg's *Lulu* at the Metropolitan Opera, jumping in for an indisposed James Levine. In 1989, he became General Music Director in Freiburg, Germany, where he remained for three seasons. In 1990, after two *Ring* cycles at San Francisco Opera, he was asked to be its Music Director and began the appointment two years later. Since then, he has conducted at leading international opera houses, orchestras and summer festivals including Bayreuth, Salzburg, Glyndebourne, Tanglewood and Ravinia. Long associated with the city of Vienna, Mr. Runnicles has conducted many titles and performances for the city's famed theaters and orchestras, including Wiener Philharmoniker, Wiener Symphoniker, new productions of *Billy Budd* and *Die Tote Stadt* at the Wiener Staatsoper, Vienna premieres of *The Fiery Angel* and *Lady Macbeth of Mtsensk* at the Volksoper, and most recently a new and acclaimed Vienna premiere of Benjamin Britten's *Death in Venice* at the Theater-an-der-Wien.

His latest commercial recording of Wagner arias with Jonas Kaufmann and the Deutsche Oper Berlin orchestra for Decca Classics won the 2013 Gramophone prize for best vocal recording. Mr. Runnicles' recordings with the Atlanta Symphony Orchestra include a critically acclaimed concert disc with soprano Christine Brewer singing Strauss and Wagner, Mozart's *Requiem*, Orff's *Carmina Burana*, and Beethoven's Ninth Symphony. His extensive discography also contains a live recording of Wagner's *Tristan und Isolde* released in 2007 by Warner Classics, with Christine Brewer and John Treleaven and the BBC Symphony Orchestra (London); Britten's *Billy Budd* with Bo Skovhus, Neil Shicoff and the Vienna State Opera; a GRAMMY-nominated recital of German Romantic opera arias with tenor

Ben Heppner; and many discs for the Teldec label including Wagner *Ring* excerpts with the Dresden Staatskapelle; Humperdinck's *Hänsel und Gretel*; Bellini's *I Capuleti e i Montecchi*; and for SONY, a disc with soprano Jane Eaglen of works by Strauss, Wagner and Berg.

Mr. Runnicles is a recipient of the Order of the British Empire (OBE) and holds honorary degrees from Edinburgh University, Royal Scottish Academy of Music and Drama and San Francisco Conservatory of Music.

www.donaldrunnicles.com

www.opus3artists.com/artists/donald-runnicles

Artist-in-Residence in Flute, Kennesaw State University

Christina Smith is one of the most sought-after flutists in the country as an orchestral player, soloist, chamber musician and teacher. The 2015-2016 season is Ms. Smith's twenty-fifth anniversary season as principal flutist of the Atlanta Symphony Orchestra, where she holds the Jill Hertz Principal Flute chair, endowed in perpetuity. Ms. Smith's flute solos can be heard on 37 ASO recordings. She has also appeared with the orchestra numerous times as concerto soloist.

She graduated from Interlochen Arts Academy and began her studies at the Curtis Institute of Music as a pupil of the legendary Julius Baker. After just two years in Mr. Baker's studio, she won the principal flute chair in the ASO at age 20. Ms. Smith has also studied with Jeffrey Khaner, Tim Day, and has collaborated extensively with master teacher and clinician, Keith Underwood.

Ms. Smith has recently appeared as guest principal flutist with orchestras such as the Chicago Symphony, Los Angeles Philharmonic, the Vancouver Symphony, the Baltimore Symphony, the St. Paul Chamber Orchestra and the Pittsburgh Symphony. She earned critical acclaim while performing on the latter ensemble's 2010 European Tour.

Equally passionate about teaching, Ms. Smith serves on the faculty at Kennesaw State University and maintains a busy private studio. She remains highly in demand to teach master classes across the country.



Artist-in-Residence in Harp, Kennesaw State University

Elisabeth Remy Johnson was appointed principal harpist of the Atlanta Symphony Orchestra (ASO) in 1995. She holds the endowed Carl and Sally Gable Chair and also held the honorary UPS Community Service Chair from 2006-2007. With the ASO, Ms. Remy Johnson has performed concertos by Debussy, Handel, Mozart and Ginastera. Her studies were with Ann Hobson Pilot in Boston and with Alice Chalifoux at the Salzedo Summer Harp Colony in Camden, Maine. She graduated from Harvard University Phi Beta Kappa with a double major in Music and French.



Ms. Remy Johnson has recorded extensively with the ASO. Her first solo CD, *Whirlwind*, was released in fall 2000, and a flute and harp recording with ASO principal flutist Christina Smith, *Encantamiento*, was released in fall 2008.

In addition to frequent solo and chamber music recitals in the Atlanta area, Ms. Remy Johnson has performed with the Atlanta Chamber Players, the Carolina Chamber Music Festival and is a frequent guest at the Meeting House Chamber Music Festival. She has been a featured guest soloist at the Mid Atlantic Harp Festival and the International Harp Festival in Rio de Janeiro.

Ms. Remy Johnson teaches harp privately through the ASO Talent Development Program and at several universities in the Atlanta area. She coaches the harpists of the Atlanta Symphony Youth Orchestra and is an artist affiliate at Emory University, Artist-in-Residence at Kennesaw State University and Adjunct Instructor at Georgia State University. In fall of 2009, Ms. Remy Johnson was awarded the Atlanta Business Chronicle's "Up & Comers Award," showcasing young community leaders in Atlanta.

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Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


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Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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